ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

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Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

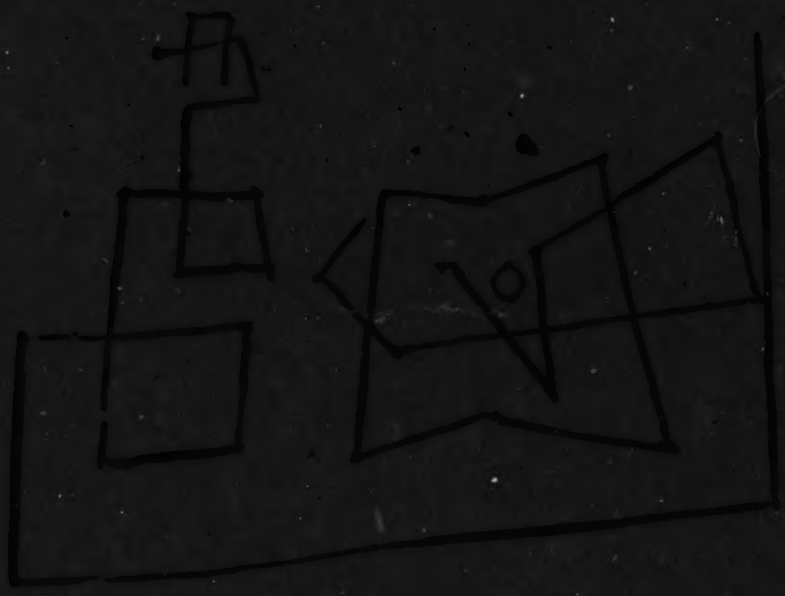
78.N.

PICASSO

1920-1925

CURT VALENTIN GALLERY

32 EAST 57 STREET · NEW YORK 22



Front Cover: Catalogue No. 55

[20]

PABLO
PICASSO
1920-1925

September 22 – October 18, 1952

CURT VALENTIN GALLERY

32 EAST 57 STREET · NEW YORK

The paintings, drawings and watercolors in the present exhibition have not been previously exhibited and most are unpublished.

VICTORIA AND ALBERT MUSEUM LIBRARY

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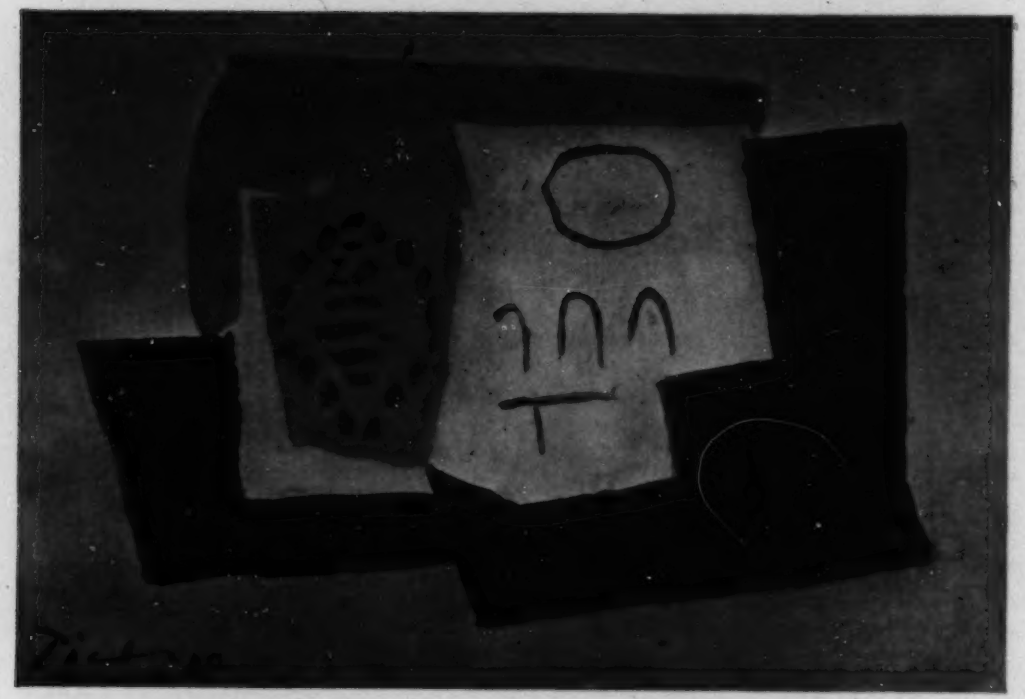

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The Years of Mannerism

1920-1925

The years following the first World War were, in all countries, years of "breathing." Painters and sculptors were thinking, and revising their thoughts—small wonder, after so many basic new developments before 1914 and the abrupt restrictions immediately afterwards. Picasso had been a front-line fighter in the struggle for a new concept of the world; now, somewhat earlier than his fellow artists fighting at the front, he moved on to calmer ways. Reality was considered anew. His drawing of the art dealer Vollard made in 1915 shows meticulous attention to accuracy. He had found his way to the rhythmical line of an Ingres and to the beauty of the human form, through his experience with the Russian ballet.

The years from 1920 to 1925 were filled with realistic-manneristic representations of dancing, music-playing, or bathing men and women, seated mothers with child, antique-type heads and portraits, and strongly constructed landscapes and interiors. Some have spoken of his classicism and neo-classicism, and drawn parallels with the musical style, at that time, of Stravinsky, whom Picasso had met in Rome in 1917 through Cocteau. But for Picasso, as for Stravinsky, tradition is not a renaissance in itself, but rather a point of departure towards the creative.

His classicism has very deliberate characteristics. It exaggerates in the direction of the plastic and the ephemeral, of plenitude and paucity, of the gigantic or the midget, of distortion or foreshortening, of the brightest light or the deepest shadow. The pictures produced in this period have such particular charm that one can almost believe he is looking at ancient Greece or Rome. Yet they are images of an aggressive actuality and without the previous analysis, totally

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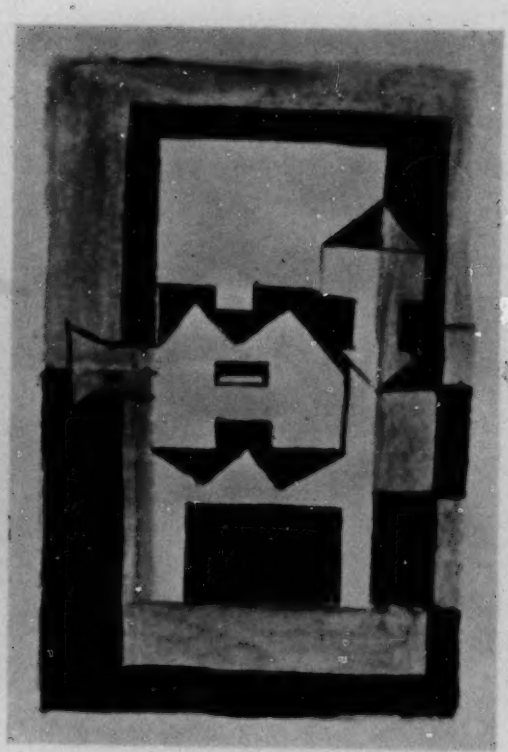

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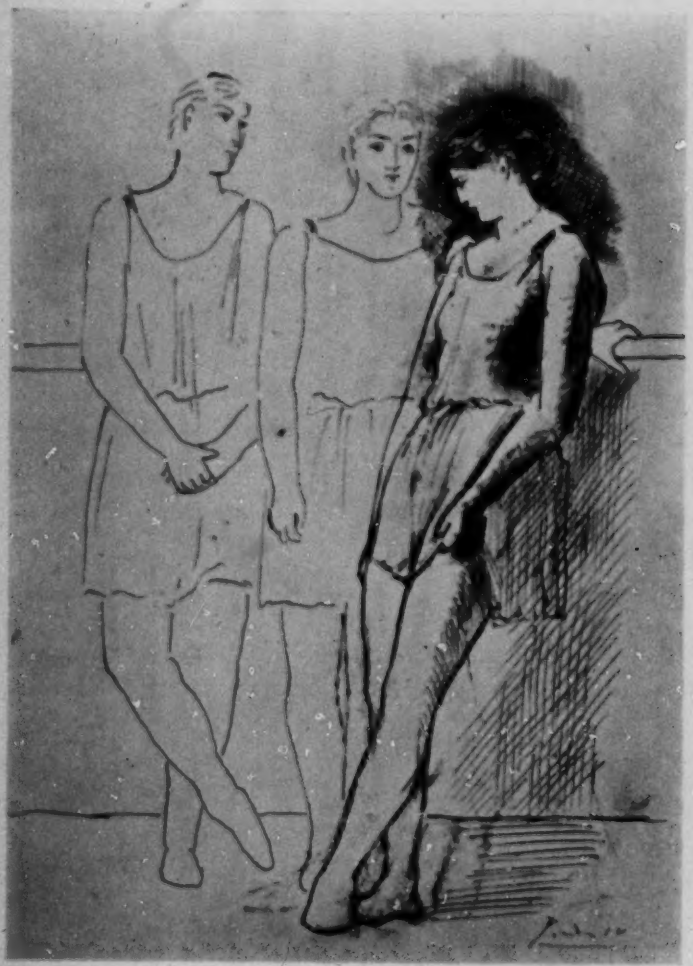
impossible in the cubist period. One is also reminded of the way the Greeks used color, but the simplification of the palette is the highest refinement. Picasso has peopled the earth with creatures who are pure myth, and who at the same time are genuine contemporaries.

Picasso would not be Picasso if he confined himself only to a single concept. At the same time, he was painting still lifes, interiors, and views from his windows which made a synthesis of his acquisitions from his cubist period and those of his new approach to reality. These pictures remain in the plane and differentiate between space and objects in a purely factual way. But, at the same time, they retain the relationships of the objects in a more natural way. A charming balance of contrasts, of reality and appearance, fact and imagination, subject and metamorphosis; a sparkling balance, which by quiet degrees leads over into the area of surrealist images, of curving, dynamic figurations, of free forms and simultaneous faces.

—Will Grohmann



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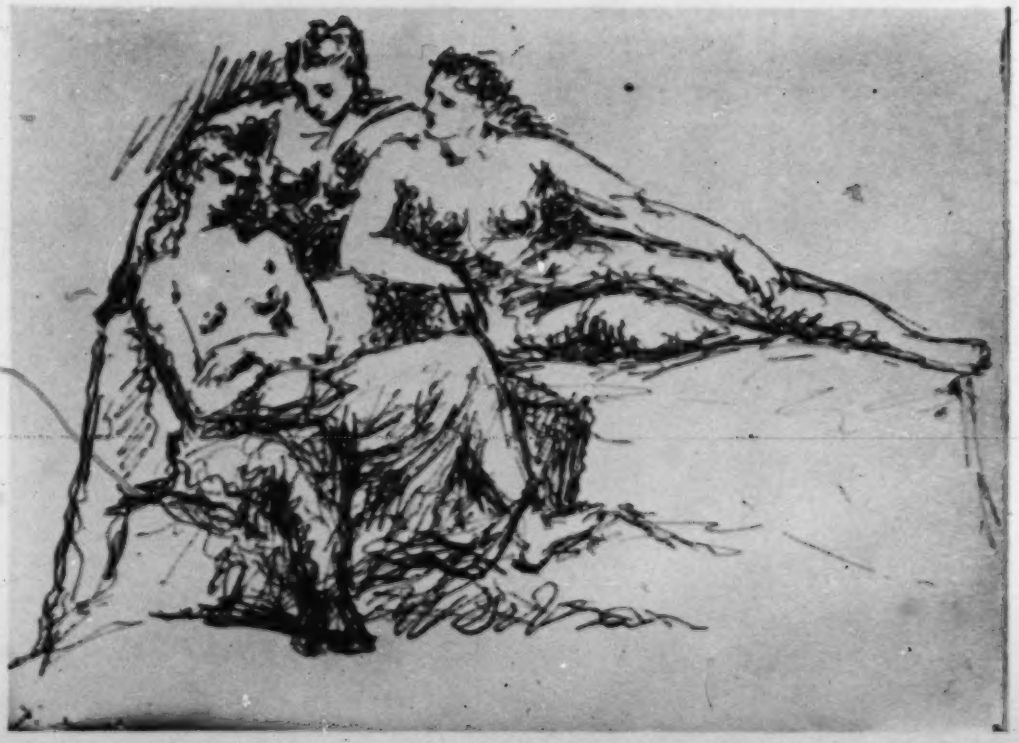

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CATALOGUE

1920

1 **NUDE**
Pencil 12¼ x 8⅛"

2 **WOMAN BY THE SEA**
Pencil 10¾ x 16½"

3 **WOMAN WITH NECKLACE**
Pencil 12½ x 8½"

4 **TABLE BEFORE A WINDOW**
Pencil 10¾ x 8"

5 **FRUITBOWL AND GUITAR**
Pencil 10¾ x 8"

6 **THE OPEN BOOK**
Gouache 10¾ x 8½"

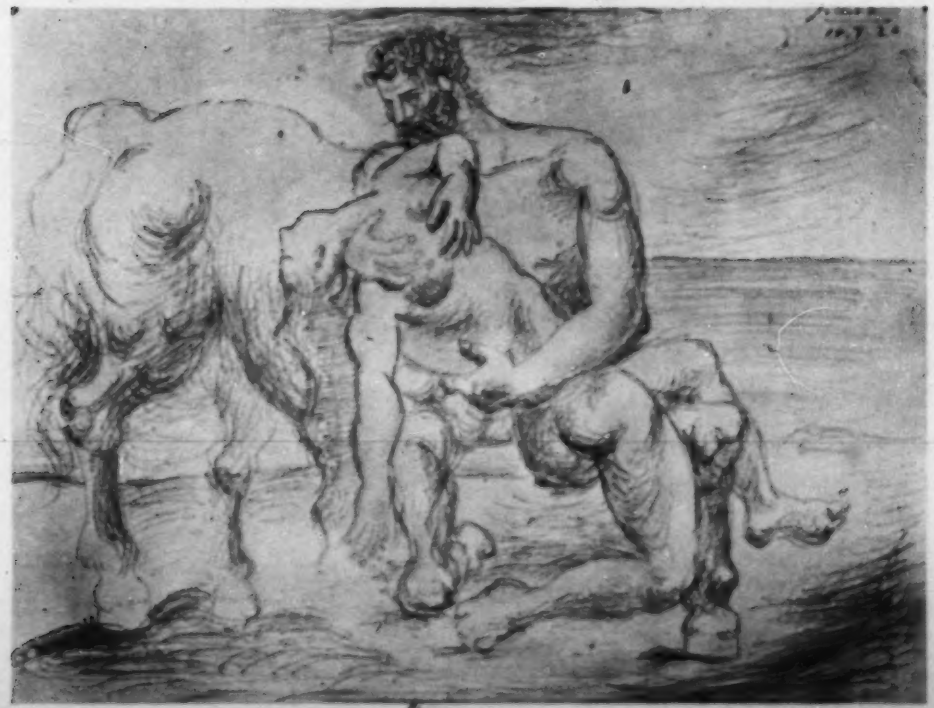
7 **FRUITBOWL**
Gouache 10¾ x 8½"

8 **GUITAR AND SHEET OF MUSIC**
Gouache 10¾ x 8¼"

9 **BOTTLE AND FRUITBOWL**
Gouache 10¾ x 8½"

10 **GUITAR AND FRUITBOWL**
Gouache 10¾ x 8½"

11 **ROUND TABLE**
Gouache 10½ x 8¼"



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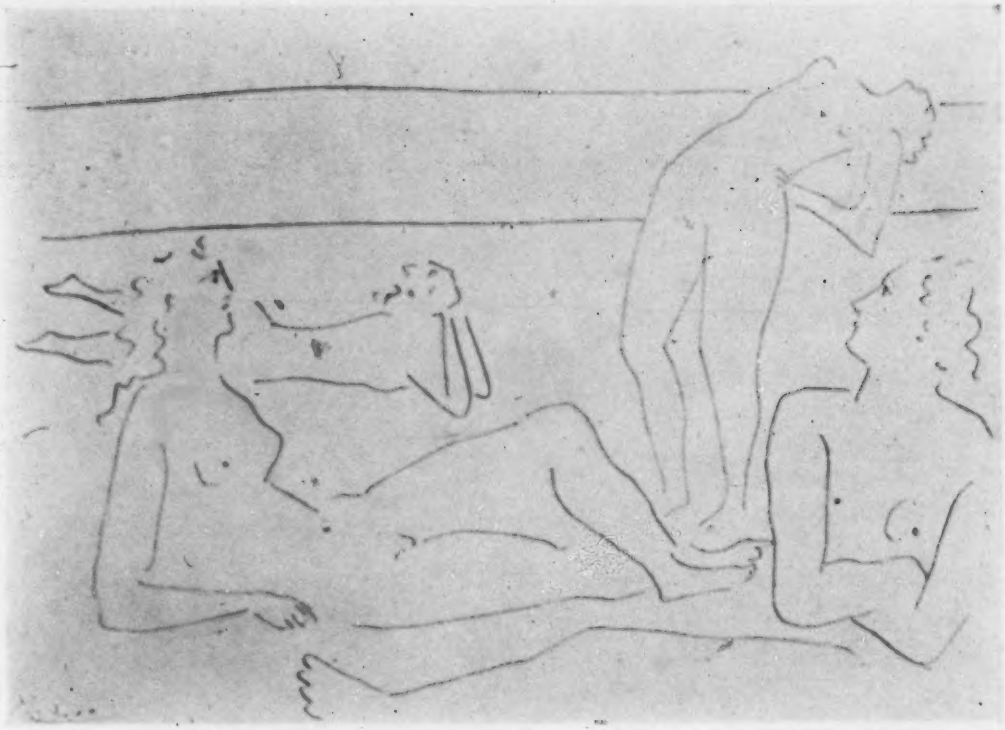


12 GUITAR AND FRUITBOWL
Gouache 10¾ x 8½"

13 ROUND TABLE
Gouache 10½ x 8½"

14 THE CENTAUR NESSUS
Silver point 8¼ x 10¾"

15 THE CENTAUR NESSUS
Silver point 9¾ x 12¾"

16 WOMEN AND CHILD BY THE SEA
Pencil 10½ x 16¼"

1921

17 HAND
Watercolor 4¼ x 6¼"

18 CIGARETTES AND GLASS
Oil 7½ x 11⅝"

19 MOTHER AND CHILD
Oil 8½ x 10½"

1922

20 WOMAN SEATED BY THE SEA
Oil 23¾ x 19¾"

21 BOTTLE AND GUITAR
Gouache 5½ x 4¼"

22 TABLE BEFORE A WINDOW
Gouache 5⅜ x 4¼"

23 ROUND TABLE
Gouache 6½ x 4"

24 **FRUITBOWL AND GUITAR**
Gouache 6¼ x 4½"

25 **ROUND TABLE**
Gouache 6⅜ x 4⅛"

26 **TABLE BEFORE A WINDOW**
Gouache 4¾ x 6"

27 **FRUITBOWL, VIOLIN AND GLASS**
Gouache 3½ x 5½"

28 **GUITAR AND FRUITBOWL**
Gouache 5⅛ x 4"

29 **TABLE BEFORE A WINDOW**
Gouache 4¾ x 6¼"

30 **GUITAR AND FRUITBOWL**
Gouache 5½ x 4⅛"

31 **BOTTLE AND GUITAR**
Gouache 4¾ x 6¼"

32 **GUITAR**
Gouache 4½ x 3"

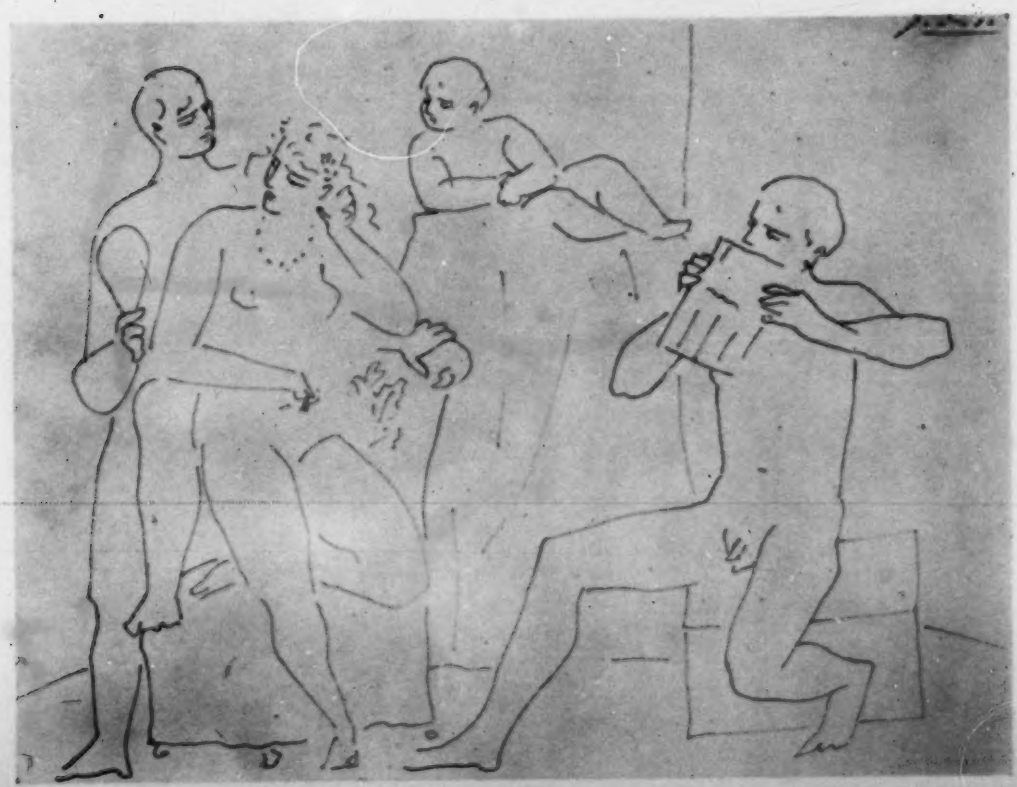
33 **ST. SERVAN**
Pencil 16½ x 11½"

34 **THE GOBLET**
Oil 7¼ x 9¼"

1923

35 **THREE WOMEN**
Ink and pastel 14¼ x 10½"

36 **AT THE SEA SHORE**
Ink 10¼ x 13¾"



37 THE BEACH
Ink 10¼ x 13¾"

38 RECLINING WOMEN
Ink 10¼ x 13¾"

39 SEATED WOMAN
Ink 10¼ x 13¾"

40 STANDING NUDE
Ink 11¼ x 8¾"

41 THE PIPES OF PAN
Ink 9¾ x 12½"

1925

42 THREE DANCERS
Ink 13¾ x 9¾"

43 THREE DANCERS
Ink 13¾ x 9¾"

44 FOUR NUDES
Ink 13¾ x 9¾"

45 TWO DANCERS
Ink 13¾ x 9¾"

Graphic Work

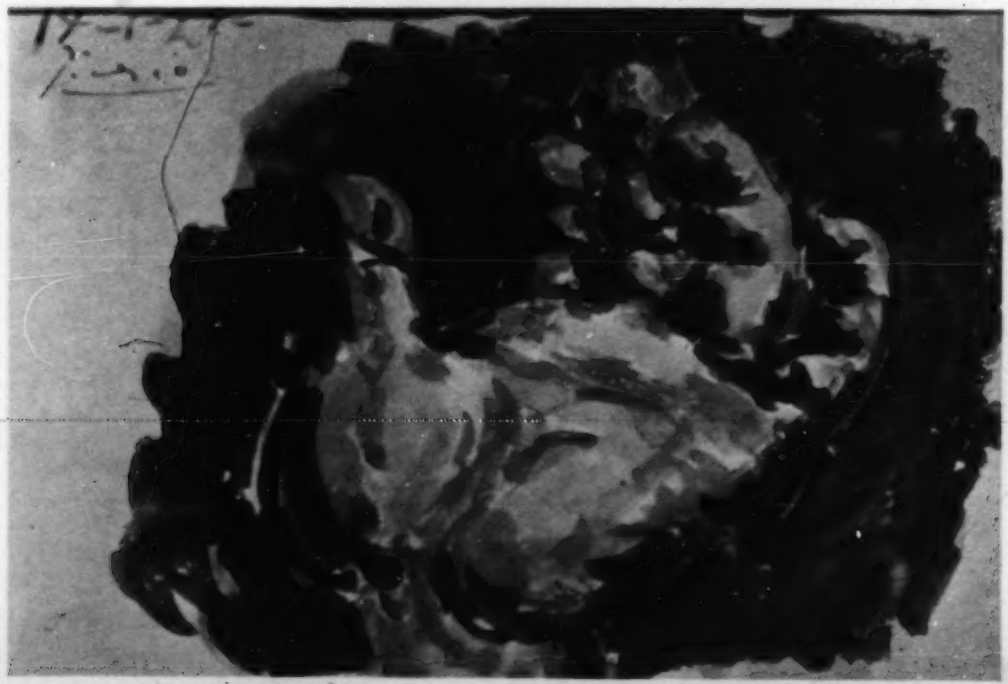
46 WRESTLERS
1921 Lithograph

47 WOMEN AT THE BEACH
1921 Lithograph

48 ANDRE BRETON
1923 Etching

49 SEATED GIRL
1924 Lithograph

50 HEAD OF A GIRL
1925 Lithograph



EXHIBITIONS

1952-1953

MARC CHAGALL
Sculpture · Ceramics
100 Etchings for the Fables of La Fontaine

MARY CALLERY
Recent Sculpture

CONTEMPORARY DRAWINGS

LOVIS CORINTH

GRAHAM SUTHERLAND
Recent Years

JEAN ARP
Recent Sculpture · Woodcuts

ANDRE MASSON
Paintings · Drawings · Lithographs
in a retrospective Exhibition

PAUL KLEE

KURT ROESCH

MARINO MARINI
Recent Sculpture